

# CITY PAGES



**ST. THOMAS  
WASN'T JUST  
TOO GOOD FOR  
ITS LEAGUE.  
IT WAS TOO GOOD  
AT MAKING A  
SMALL COLLEGE  
THRIVE.**

# ***EXCOMMUNICATED***





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Photo by  
Bruce Kluckhohn

Editorial  
EDITOR Pete Kotz  
MANAGING EDITOR Emily Cassel  
WEB EDITOR Jay Boller  
NEWS EDITOR Mike Mullen  
MUSIC EDITOR Keith Harris  
FOOD EDITOR Sarah Brumble  
ARTS EDITOR Jessica Armbruster  
STAFF WRITERS Susan Du, Hannah Jones  
COPY CHIEF Bridgette Reinsmoen  
PROOFREADER Bryan Miller  
CLUBS EDITOR Erik Thompson

CONTRIBUTING WRITERS  
Jerard Fagerberg, Jay Gabler,  
Tony Libera, Michael Madden,  
Erica Rivera, Sheila Regan

CONTRIBUTING PHOTOGRAPHERS  
Amy Gee, Alma Guzman,  
Lucy Hawthorne,  
Samson Melkamu, Shelly Mosman,  
Bobby Rogers, Tony Nelson,  
Colin Michael Simmons

Art  
ART DIRECTOR Emily Utne  
LAYOUT EDITOR Shelby Lano

Production  
DESIGN MANAGER Maria Grzywa

Publisher  
Mary Erickson

Advertising  
SALES DIRECTOR Leah Parkinson  
SENIOR ACCOUNT EXECUTIVES  
Leah Carson, Kevin Lenhart,  
Nick Rupar, Brian Thunberg  
ACCOUNT EXECUTIVES  
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Luke Gildemeister, Jacob Johnston  
SENIOR MULTIMEDIA ACCOUNT EXECUTIVE  
Mike Yanke  
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ACCOUNT MANAGERS  
Madeline Burke, Carly Dabroski,  
Danielle Smith

CP Digital  
SOCIAL MEDIA MANAGER Kelly Java

Marketing and Promotions  
MARKETING DIRECTOR Holly Hunt  
MARKETING COORDINATOR  
Sarah McAllister  
MARKETING INTERN Maia Jacobson

Business and Administration  
FINANCE MANAGER Bernadette Botoshe  
STAFF ACCOUNTANT Du Nguyen Ho

City Pages  
650 3rd Avenue South, Suite 1300,  
Minneapolis, MN 55488  
PHONE 612.375.1015 FAX 612.372.3737  
E-MAIL [adinfo@citypages.com](mailto:adinfo@citypages.com)  
CITY PAGES ONLINE [www.citypages.com](http://www.citypages.com)  
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NOTHING BUT HEMP

CBD for this year's Halloween season brings tradition up to date

The first hemp harvest season in America has brought unexpected changes to how many are interacting with beloved fall traditions.

Industrial hemp was legalized as an agricultural product in late 2018, and it has since exploded in its use in CBD and textile products. Now, Halloween and other autumn favorites are being tweaked and developed based on the new trend of adopting the harvest.

In Minnesota, a farmer is innovating with one of the first ever hemp mazes in the country's recorded history as a refreshing twist on the time-tested fall favorite.

Ted Galaty owns four acres on which he built and cultivated the newfangled attraction, according to the Post-Bulletin.

"Everybody's seen a corn maze. I wanted to do something different," said Galaty.

While it has a flashy new appeal, Galaty said he was also motivated by the increasing cost of corn and the desire to rotate crops.

That's not where the fall CBD and hemp inspirations end, either. Two of the integral aspects of Halloween spirit, candy and costumes, have also seen cannabis influences.

Yahoo! News recently reported on CBD candies, including gummies and chocolates, that might make delightful treats for special (adult) friends this Halloween.

Be sure not the hand out CBD gummies to the kiddos in the neighborhood, as hemp products are only legal for adults, even though they contain 0.3% THC or less.

Still, the non-psychoactive nature of hemp when compared to marijuana is clear to those growing hemp and CBD crops, if not the teens playing "tricks" by trespassing on farms to try the stuff.

"Your lungs would actually fail before you could get high on this hemp," Galaty said.

Why the hype over CBD versions of candy and chocolate we are all familiar with?

Thousands of Americans have turned to CBD, or cannabidiol, for their anxiety, insomnia chronic pain and inflammation issues. While more scientific inquiries are needed to determine the extent of these benefits, testimonials accumulate all the time and preliminary results in animals seem promising.

And while CBD candies make a prime gift idea for Halloween, High Times recently reported on ways people can use cannabis as an inspiration for their costumes.

If you would like to know what CBD gummies, oils and other products are best for you, consider Nothing But Hemp and its expert staff, waiting to educate and assist veterans and newcomers alike.

With locations across the Twin Cities and a comforting, welcoming atmosphere for those interested in learning more about cannabis science and award-winning products, customers can hardly choose a better destination than Nothing But Hemp.

Visit a Nothing But Hemp location in time for Halloween, and see what's driving so much interest across the country!

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**UPTOWN**  
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**CLOQUET**  
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**SAINT PAUL**  
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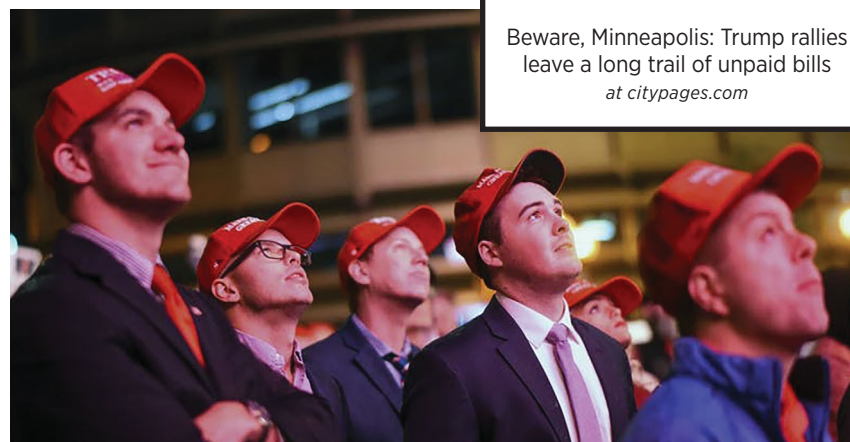
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## THE SHORTLIST



Beware, Minneapolis: Trump rallies leave a long trail of unpaid bills  
at [citypages.com](http://citypages.com)

AARON LAVINSKY

## THE STAT SHEET

11,842

Actual number of lakes in Minnesota, according to the DNR

49

Percentage of Americans who support the U.S. House impeachment inquiry

26

Number of mass shootings in the U.S. this summer

1

Ranking of bees as the most important living beings on the planet, according to the Earthwatch Institute

**"Former member of the media blames the media for things he said while a member of the media. There's some personal responsibility for you."**

Reader Todd Hartmann responds to "Republican Jason Lewis really doesn't like answering for his old talk radio tapes," at [citypages.com](http://citypages.com).

## MILLENNIAL FLIGHT

**SINCE 2010**, Minneapolis and St. Paul have together added 75,000 new residents, reversing a decades-long flight to the suburbs. But it's not likely to last.

U.S. Census data now concludes that millennials are once again bailing for the 'burbs. This time it isn't for expansive yards and newer homes. They're simply being priced out of urban America.

So far, the exodus is most acute in the most expensive cities, like New York, San Francisco, Chicago, and Washington, D.C. Minneapolis—along with Denver and Seattle—remains at the top for attracting young people. But as housing prices continue to soar in secondary cities as well, it shouldn't be long before Bloomington becomes the new millennial paradise.

## POPULAR STORIES AT CITYPAGES.COM

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# THE DEGENERATES ARE COMING

Residents freak as 8 high-level sex offenders move into St. Paul

**E**ight high-level sex offenders are settling in St. Paul. There's a small cluster in the University-Dale area, a few others on the East Side, and another farther west, closer to Lexington and Hamline.

Residents took this as fairly upsetting news—and justifiably so. One of the offenders broke into the home of a stranger, threatened her with a “weapon” (reports don’t say what it was), and proceeded to rape her. Another has a history of collecting child porn. A third forced himself on a teenage girl.

The only reason we’re hearing about this is because all eight are classified as Level 3 offenders: the category most likely to reoffend. As corrections personnel told KSTP, that’s still not very likely. About 90

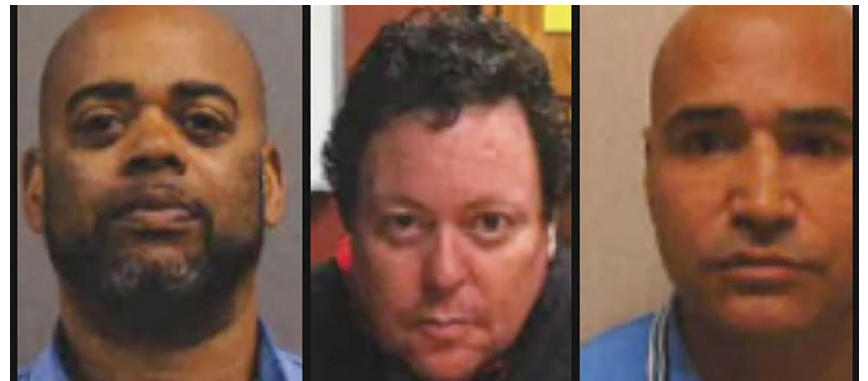
percent don’t. Neighborhoods just have the statutory right to know when one moves in nearby.

Still, not everyone is taking this in stride. “This is disgusting!” a commenter said on a KSTP Facebook post. “Why would you let them out! A child’s safety is not worth it!” “Why can’t we just off these kind of people?” another asked.

“Sex offenders CANNOT be rehabilitated!” a third said. “Off them ALL!!”

This may be alarming news for some. But it’s not that unusual, according to Mark Bliven of the Minnesota Department of Corrections. The overall number of sex offenders in Minnesota has remained pretty constant over the past few years.

“I think what we often find is people move in and out,” he says. Some may be



RAMSEY COUNTY COMMUNITY CORRECTIONS

freshly released from prison, but others may simply be finding a new place to live. And when offenders move, they look for places they can afford, often near accessible transportation. That’s why a few have clustered in the University-Dale area.

Of the eight, only six are under close supervision. The others are free to live and work where they wish, as long as the community knows they’re there. In fact, it’s only been since the late ’90s or so that giving residents a heads-up has been part of the deal.

If you find yourself upset, there’s little but cold comfort available for you on the St.

Paul Police Department’s website, which says, “Convicted sex offenders have always been released to live in our communities.”

According to the Minnesota Department of Corrections, 61 predatory offenders are currently living in St. Paul—including people who have a history of sexually assaulting preteen girls, and one who attempted to lure a 6-year-old into a car with “treats and money.”

But as a few commenters point out, we already live among a bevy of offenders who have never been caught. Less than 1 percent of all rapes actually end in convictions.

—HANNAH JONES

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# EXCOMMUNICATED

ST. THOMAS WASN'T JUST TOO GOOD FOR ITS LEAGUE.  
IT WAS TOO GOOD AT MAKING A SMALL COLLEGE THRIVE.

**MIDWAY THROUGH THE FIRST QUARTER** at O'Shaughnessy Stadium, the University of St. Thomas football team leads 21-0 over tiny Trinity International University, an evangelical school from suburban Chicago. In last year's opener, St. Thomas walloped these same Trojans 76-7. This year, only seven Trinity fans bothered to make the six-hour drive to watch the flagellation.

The student section—full of purple Tommie T-shirts and several seminarians—had begun the afternoon enthusiastically, taking turns tossing one another into the air. But as the game becomes more lopsided, their cheers soften. A gray-haired priest in the second row, likely positioned to keep students in line with the school's Catholic standards, seems more apt to administer the Trojans' last rites.

By halftime, the score's 49-0. The majority of students file out, not to return.

When the game officially ends, almost 130 players in purple jerseys gather around the large brass Victory Bell to sing the rouser about Tommie pride. The video screen flashes highlights, an endless reel of sacks, interceptions,

fumble recoveries, rushing touchdowns, passing touchdowns, even a blocked punt returned for a touchdown.

The scoreboard also shows the final score, 69-3, digits that still manage to understate the depth of the blowout. While the losers slouch toward their bus, the victors revel in the spoils.

This is why you hate the Tommies. Or why you love them.

You hate them for delighting in a win equivalent to dunking on an eight-year-old. Or you love them for how they rack up Ws like Twins home runs.

This is also why the Presidents Council evicted St. Thomas from the Minnesota Intercollegiate Athletic Conference (MIAC): lack of "athletic competitive parity."

At least that's the official version. But, like the scoreboard, it doesn't tell the full story.

Granted, the Tommies have an excellent football team. But they've risen to widespread dominance across the conference's 22 varsity sports. Other

BY JOHN ROSENGREN



# rain taxi



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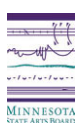


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schools have staked out a piece of success—Gustavus owns men's and women's tennis, St. Olaf excels in men's cross country, St. John's and Bethel regularly finish in the top three in football. Still, St. Thomas has won the conference All-Sports Competition, based on the best overall record, for both men and women for 12 years running.

Yet make no mistake: The MIAC's action was not simply about athletics.

Over the past several decades, St. Thomas has converted itself from a small liberal arts college into a comprehensive urban university. The school has adapted to shifting consumer demands, diversified its academic offerings, and insulated itself from threats of declining enrollment and rising costs imperiling smaller schools.

In short, the university anchored at the corner of Cretin and Summit in St. Paul has become a model of higher education success—and, in the process, pissed off the competitors it left behind.

**ST. THOMAS** is the only Minnesota school to have won national championships in eight different sports, ranging from women's cross country (four titles) to men's basketball (two). Its teams have had 21 top-five NCAA finishes in the last half-dozen years.

How did the Tommies get so good?

Last spring, as the presidents from the 13 schools that compose the MIAC weighed UST's fate, many pointed to its larger enrollment as the reason for its manhandling—and womanhandling—of opponents. St. Thomas has 10,035 students, way more than any other MIAC school. Nearly 40 percent of those are graduate students who are ineligible for varsity competition. Still, its 6,212 undergrads nearly triple the conference enrollment average of 2,100.

The discrepancy would be significant if schools filled rosters from the general student population the way a high school does, where a larger pool seems to naturally yield more talent. But that's not how it works. MIAC schools recruit just like their larger brethren, convincing players to enroll rather than plucking them from the lunchroom. Of St. Thomas' 704 varsity athletes last year, only about two dozen were drawn from their larger student base.

"I do not feel enrollment has an impact on our success at all," says athletic director Phil Esten. "None of us recruit athletes from our student body."

The emergence of UST athletics involves a confluence of factors, beginning with institutional commitment. "It's more a question of priorities than of resources," says Michael Hemesath, whose seven-year tenure as president of St. John's University ended this past summer. "St. Thomas made a conscious choice that athletics are something they want to excel in. St. John's has made a similar choice."



BRUCE KLUCKHOHN

For St. Thomas, it can be traced to the early 2000s with Steve Fritz, the longtime athletic director who also spent 31 seasons as men's basketball coach. He believed the Tommies could build an athletic program within Division III's top 10 percent. The school began spending enough to pay top dollar to head coaches, hire ample assistants, and recruit competitively.

"That was an affirmation of our direction," Fritz says. "We'd been building toward that."

Lee Anderson, who built the billion-dollar conglomerate API, gave UST \$60 million to construct an 180,000-square-foot athletic and recreation complex, fitted with an eight-lane pool, a 2,000-seat gym for volleyball and basketball, and a 200-meter track, plus courts for tennis and basketball, office space, locker rooms, and a fitness center with weights and cardio machines. When it opened in 2010, the school's athletic facilities catapulted from some of the worst in the conference to the best.

St. Thomas went on to improve its softball and soccer field, outdoor track, baseball field, football field, and hockey dressing rooms at the off-campus arena. "The facilities are a big piece of it," says sports information director Gene McGivern. "But a building itself doesn't mean you're going to win."

Six blocks up Summit, Macalester opened the Leonard Center in 2008 with nearly identical amenities to UST's Anderson complex, but it has won a mere three conference championships in all sports since then. St. Thomas has won 121.

"Contributing to facilities is part of it, but the differentiator is people," says Esten, who took over for Fritz as athletic director earlier this year. "Steve built the athletic department with a coaching staff of high integrity that cares about the student experience and about excellence."

Exhibit A is Glenn Caruso, the head coach Fritz hired in 2008 to salvage the

COACH GLENN CARUSO HAS A HISTORY OF RACKING UP WINS—AND LOPSIDED SCORES.

football program. Caruso, an earnest and charismatic Connecticut native now in his 12th season, transformed Tommie football into a juggernaut.

In his first 11 years, they won 118 of 137 games. They have twice been runners-up in the national championship game. They've won six of the last nine MIAC titles, and had a MIAC record 31 consecutive victories over conference opponents from 2014 into 2018. Caruso was selected as Division III national coach of the year three consecutive seasons.

While football is the flagship program, Caruso is just one of many hires Fritz made in his reach for excellence. After winning a national championship in 2011, Fritz appointed assistant Johnny Tauer his successor as head coach of the men's basketball team. Tauer has since won eight consecutive MIAC titles, a national championship of his own in 2016, and twice been named D-III national coach of the year.

Scott Blanchard, whom Fritz hired in 2011 to coach the men's and women's swimming and diving teams, has won five conference titles with the men and four with the women.

Men's golf had not won a MIAC championship in 30 years, but coach Scott Proshok has won three since Fritz hired him in 2010. Jeff Boeser, hired the same year to coach men's hockey, won six of the next seven MIAC titles. The women's basketball team, coached by Ruth Opatz Sinn since 2005, has won 90 percent of its games over the past eight years—better than any other MIAC team in any sport—and made three appearances in the NCAA Final Four.

While larger enrollment doesn't seem to be a significant factor, institutional size





BRUCE KLUCKHOHN

translates into greater resources for athletics. UST has the highest athletic budget of any school in the MIAC, though only 10 percent greater than its nearest competitors.

A larger school can also pay its coaches more. While Caruso's salary is not public, it is believed to be the highest in the conference. St. Thomas employs more assistants, and spends more on recruiting for male athletes except for St. Olaf and Hamline.

A team's talent ultimately comes down to the coach's ability to convince prospects to choose his or her program. In that regard, UST has clear advantages. It starts with location. Matriculating undergrads of late prefer urban settings, which have more access to internships and interviews with

loans. The trend has popularized majors perceived as more employable than the traditional humanities fare. UST has plenty of those, including the only engineering majors (mechanical, electrical, software, civil) of any MIAC school.

With a menu of more than 150 majors and minors, St. Thomas has something to appeal to just about any sort of recruit.

The school also accepted 83 percent of its applicants last year, presenting lower admission standards than some of its competitors—particularly Macalester and Carleton—which allows UST coaches to mine a wider field of talent.

Deeper pockets also broaden its recruiting range. While D-III schools can't offer athletic scholarships, St. Thomas can award more financial aid than some of

a bowling alley, several eateries, a spirit wear shop, lounges, and a gaming room. St. Thomas has also begun construction on two new dorms with underground parking, and the renovation of two dining halls to keep pace with the amenities arms race.

Yet the most important advantage is that success begets success. Everybody wants to play on a winning team. "The success feels like it's been institutionalized," Esten says.

**CREDIT UST'S** presidents as much as its coaches.

Monsignor Terrance Murphy had the vision to establish the MBA program in 1974. He also began to admit female students to what had been an all-male institution for 91 years. Within a decade, St. Thomas added master's degree programs in software development and manufacturing engineering and offered business classes in downtown Minneapolis.

Murphy's successor, Reverend Dennis Dease, established a bachelor's degree in mechanical engineering and another in electrical engineering, cut the ribbon on new buildings for the School of Education in Minneapolis and the Schulze School of Entrepreneurship, opened the law school, and raised \$769 million.

Julie Sullivan, who became president in 2013, launched the Dougherty Family College, which offers associate degrees, and the College of Health, which will include an undergraduate nursing program. She also expanded offerings in data analytics, geographical information systems, and civil engineering, among other subjects.

Today, the school Archbishop John Ireland started as a seminary in a farmer's field in 1885 has purple shuttles running between the main St. Paul campus and the downtown Minneapolis campus every 20 minutes. There is also a satellite campus in Rome.

Murphy, Dease, and Sullivan have boldly shaped a thriving academic institution. "It seems they've successfully insulated themselves" from the market pressures facing colleges, observes Michael Horn, an author and expert in the future of higher education. "The name of the game is how to diversify your business model so you are not dependent on smaller, specific programs. To be able to evolve as the market changes—that's important to be able to survive."

**THE SMALL** liberal arts college is an endangered species. Harvard Business School professor Clayton Christensen predicted in 2011 that half of the country's 4,000 or so colleges and universities would "be bankrupt in 10 to 15 years."

While it hasn't gotten quite that bad yet, 35 small private colleges have closed

“

**CONTRIBUTING TO FACILITIES IS PART OF IT, BUT THE DIFFERENTIATOR IS PEOPLE.”**

potential employers over rural colleges.

Being nestled in a safe, upscale neighborhood doesn't hurt either. But St. Thomas stands alone with the size of its alumni base—80,000 strong in the Twin Cities—for networking opportunities. Not surprisingly, it boasts the top job placement rate of any college in Minnesota.

That's a strong selling point, especially as students become more practical about their educations, wanting a guarantee that they'll be able to find a job to pay off their

its conference rivals. There are anecdotal stories of athletes receiving more generous financial aid packages than equally qualified students who don't play sports, but these stories are spun about many schools. The NCAA, which does occasional random audits, has found no evidence of wrongdoing at UST or any MIAC school.

Then comes the campus itself. Some of Lee and Peggy Anderson's \$60 million gift also built the Anderson Student Center, a gleaming limestone structure that houses

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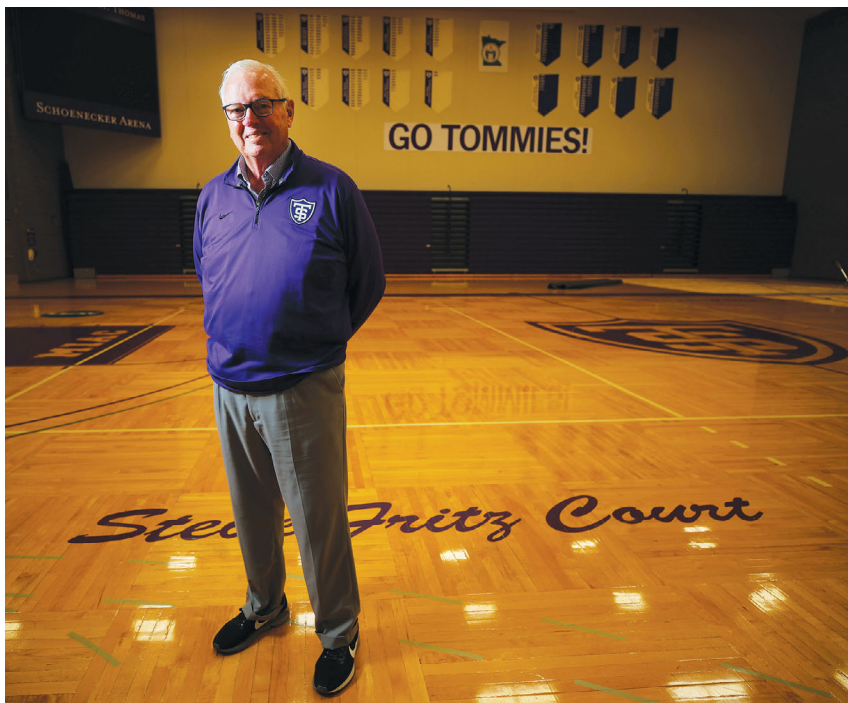
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JERRY HOLT

since 2016. Eighteen others have merged. Moody's Investors Services estimates that a quarter of private colleges are operating at a loss.

In large part, escalating costs are to blame. Faculty salaries, food services, libraries, and building maintenance steadily mount. Initiatives to recruit first-generation students—a way to expand the consumer base of a shrinking population of traditional college-age students—create supplemental costs in emotional, academic, and financial support services. The effort to look better than the competition has sparked construction of dormitories, student centers, and athletic facilities.

Meanwhile, revenues are in short supply. Declining enrollment, which is supposed to continue precipitously, means fewer paying customers. For a small school, a drop by as few as 20 students can be the difference between running in the black or red.

The typical liberal arts college is tempted to raise tuition, but most have already maxed out this option and now supplement inflated tuition with financial aid. On average, students at private colleges are paying only 51 percent of the sticker price. So they add auxiliary fees for activities, parking, and science labs. The desperate ones resort to dipping into the principle on their endowments, a slow form of fiscal suicide.

While the majority of small private college closings have been those with enrollments under 1,000, some MIAC schools could also be at risk. "They have to be looking at the situation and asking, 'Are we doing the right thing?'" says Dan McKane, executive director of the MIAC.

St. Thomas, by contrast, seems to have struck upon a sustainable model. It has an endowment of about \$500 million. It's

**FORMER ATHLETIC DIRECTOR  
STEVE FRITZ ENVISIONED BUILDING  
A NATIONAL POWER.**

currently soliciting donations for additional scholarships, construction of a faith center, and resources for the Dougherty Family College. Graduate programs, where students often pay full price (especially MBAs financed by employers), help underwrite undergraduate programs.

"The University of St. Thomas has done a good job adapting to today's marketplace," McKane says. "All of their steps have really paid off."

**TWO YEARS AGO**, the Tommies emasculated the St. Olaf football team 97-0. Caruso started his first string in the second half with the score already 64-0. They had scored every time they got the ball.

He ran trick plays and staged an onside kick. He refused to punt and made five of five fourth-down attempts. In the final insult, he handed the ball to an offensive lineman to rush for a touchdown with seven seconds remaining.

Fritz, then the athletic director, talked to Caruso afterward and tried to rein him in. Caruso, though, remains unrepentant, even after all that's followed. "I'm not going to apologize," he says. "I'm proud of our young men and the work they put in."

Fritz shrugs. "It's not in his nature to let up," he says. That sums up Caruso's strength and weakness, two sides of the same coin.

During this year's season opener, with the Tommies up 49-0 and threatening to score again late in the first half, Caruso let the clock run out.

"He's not going to call timeout?" someone asked in the press box.

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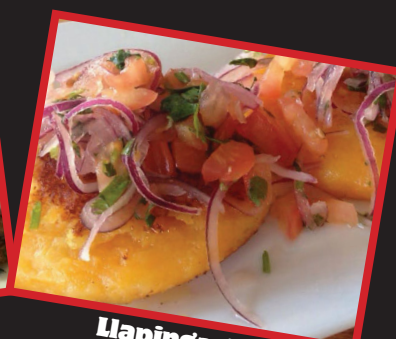
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“

## I'M NOT GOING TO APOLOGIZE. I'M PROUD OF OUR YOUNG MEN AND THE WORK THEY'VE PUT IN.”

“He would’ve last year,” came the response. “This is the new Glenn Caruso.”

Afterward, the handful of Trinity fans felt he had been respectful, though one did comment, “I don’t know why they picked us as an opponent.”

The St. Olaf humiliation was not an isolated incident. Three weeks earlier, Caruso’s team crushed Hamline 84-0. That same fall, three UST men’s soccer players cursed the referee during their sectional final and drew a reprimand from the NCAA. Earlier that spring, underage players on the women’s hockey team had been caught drinking during their playoffs.

Resentment toward UST spiked among several MIAC presidents.

Within a year, the drive to oust UST gained momentum, led by a handful of battered and embittered competitors, including St. Catherine University, which reportedly felt betrayed and threatened when St. Thomas launched a rival nursing program in its backyard.

You could hear the faculty griping across the conference: They’re not like us any longer. They’ve betrayed the liberal arts by diversifying into vocational majors and new revenue streams. They’ve perverted the ideal of a pristine academic environment.

McGivern counters: “Some people are saying we’ve outgrown them and are no longer a small liberal arts college. I say we’ve evolved. The world changes, so you have to, too.”

UST tried to win enough support to stay in the conference. St. John’s, St. Ben’s, and Bethel stood by it. Gustavus and Concordia teetered on the fence. But seeing that the conference would collapse if the other seven schools followed through on their threat to walk out, they opted to spare the conference at the expense of UST.

Ultimately, this was one competition St. Thomas could not win. The Presidents Council announced on May 22 that it would be “involuntarily removed” after the 2020-21 season.

Throughout, the presidents have been auspiciously silent. Rebecca Bergman, Gustavus president and chair of the Presidents Council, issued a statement saying they acted to “preserve the MIAC.”

Most school presidents refused to comment for this article. Same with the athletic

directors. One feared he’d be penalized. The day after several dissenters were quoted in the media, the Presidents Council issued a directive warning of “repercussions” against those who spoke out against UST’s ouster.

The omerta invites suspicion and speculation. One official at a competing school said, “The untold story is about the other stuff [beyond athletics]. How so much animosity got built up over time.”

When asked about this, Sullivan is cautious and calculated. “I wouldn’t characterize it as animosity.”

At least two others seemingly in the know attributed the eviction to jealousy over St. Thomas’ athletic and institutional success. “Jealousy is not a term I’d use,” Sullivan says. “Every college president believed he or she was acting in the best interest of their institution.”


Then what’s rendered them mum? What do the presidents have to hide? Are they too ashamed of the way they dispensed with their rival to talk about it?

Even if there is nothing untoward about their behavior, it is unquestionably cowardly for leaders of institutions that champion critical thinking to hide behind a press release.

**MEANWHILE**, the Tommies have been relegated to limbo. The school is studying its options: Move up to D-II? Join another D-III conference?

The smart money says they will land in another D-III conference like the Wisconsin Intercollegiate Athletic Conference. While their future remains uncertain, it is almost impossible for coaches to recruit, a fate some foes no doubt relish.

Sullivan and other officials have remained diplomatic. Perhaps their strongest retort comes in the 2019 media guide, where Esten asserts: “I’m proud of what we have accomplished academically and athletically and expect to continue this level of excellence into the next generation of Tommie athletics.”

And so the bell tolls, sounding victory across the St. Paul campus, today and likely for many tomorrows, where St. Thomas has become an island—at least temporarily—entirely of itself. 

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BY ABEER SYEDAH

**M**ayor Carter, feel free to hand me the key to the city anytime.

I don't mean to sound so on-the-nose for a millennial, but buying coffee from a local coffee shop is the only thing I really look forward to when I wake up in the morning.

Simply by catering to my compulsion, I came to the realization that I've been steadily making my way through every local coffee shop in the great American city of St. Paul, Minnesota, USA. So I decided to do a little research on Yelp, Google, etc., and properly compile a list.

Fifty coffee shops later, these stood out as highlights. I've assembled them here for your enjoyment and, as always, the greater good.

## FOR COFFEE SNOBS LIKE ME

Yes, I'm a self-appointed asshole about my coffee. And given that coffee is the first thing I need to consume each morning, I crave quality and consistency. Nothing burnt, improperly bitter, or too acidic. These shops always deliver.

### **Bootstrap Coffee Roasters**

While compiling my research, I learned that many of my favorite spots were serving Bootstrap's coffee. It all made sense once I visited their coffee bar south of the river. I dare a pretentious snob (me) to find a fault. 432 Wabasha St. S., 651-528-7543

### **Roots Roasting**

The team at Roots Roasting is clearly skilled and knowledgeable. Every cup is clean and full-bodied without fail. Also the baristas are extremely kind and passionate about ensuring you get the right coffee for you. 1552 St. Clair Ave., 651-401-1414

## THE "I LOVE YOU A LATTE" DEPARTMENT

Sometimes you want your coffee straight, but sometimes you want a balanced and high-quality mixed drink. Everyone can learn to appreciate a well-crafted latte—it's the cocktail of the coffee world!

### **Claddagh Coffee**

Claddagh's owner, Mary Hogan-Bard, makes all the syrups and flavoring mixes in-house, and you can tell. Every concoction tastes fresh, balanced, and bold. In the spirit of ~~thotumn~~ fall, you have to try their pumpkin latte. I promise, you'll know those

# THE TEA ON ST. PAUL COFFEE

I tried 50 St. Paul coffee shops—from quirky to flawless—to find the best



SARAH BRUMBLE

spices were freshly ground at first sip. 459 W. Seventh St., 651-600-3400 and 612 Selby Ave., 651-493-7455

### **Five Watt Coffee**

Five Watt is a Twin Cities favorite for a reason. And now, with a location at the Keg & Case Market, St. Paul residents finally have easy access to their famed cocktail-inspired coffee concoctions. I really enjoy the Kingfield—a latte elevated by a cozy combo of coriander bitters, vanilla, and sea salt. 928 W. Seventh St. #105, 651-756-1662

## WHAT'S THE WIFI PASSWORD?

Yes, the majority of coffee shops have wifi. (It's the right thing to do.) But with a growing population of freelancers and co-workers, some establishments are better suited to host than others.

### **Groundswell**

A spacious location with outlets aplenty combined with an all-day food menu, Groundswell is my go-to shop when cranking out a couple hours of work. Whether you're productive at 7 a.m. with coffee or 7 p.m. with a beer, Groundswell's got you covered. 1340 Thomas Ave. W., 651-645-6466

### **Workhorse Coffee Bar**

I challenge everyone to find one St. Paul resident with a liberal arts degree who hasn't spent hours at Workhorse. And for good reason. Every time someone wants to do a "pick your brain" meeting there, I know well-brewed coffee and a warm atmosphere await. 2399 University Ave. W., 651-348-7561

## I'M NOT LIKE THOSE OTHER COFFEE SHOPS

Some coffee shops are just different. They're unpredictable. Clever. Maybe even quirky. These joints are as unique as you are.

### **Cahoots Coffee Bar**

Lined with antiques and warm decor, this tiny little shop makes you feel timeless in a community that's otherwise growing and changing. Gaze dramatically out the window as you sip Turkish coffee and munch on hummus. 1562 Selby Ave., 651-644-6778

### **Caydence Records & Coffee**

A record store and a coffee shop? What a time to be alive! I always feel like I'm a more interesting person than I am when at Caydence. And if you're actually cool, you'll be in good company. 900 Payne Ave., 651-207-6856

### **Perkelat**

An absolutely quirky little gem nestled inside the St. Paul skyway, Perkelat gives you high-quality, reasonably priced coffee in a cozy little shop that can only be described as a cross between a cabin and someone's hip grandma's house. 180 Fifth St. E., Ste. 266, 651-219-5342

## FOR THE #INFLUENCERS

Given that I started this article by mentioning that I'm a coffee snob, I won't send you to a coffee shop that's all frills. But I'm also a sucker for some coffee aesthetics.

### **Cafe Astoria**

The not-so-secret menu features colorful latte art, ostentatious edible toppings, and the perfect decor for the 'gram. Don't be fooled by all the literal glitter and gold; the drinks are damn good too. My personal favorite is Leah's Happy Place—a matcha latte with lavender syrup topped with pistachios. 180 Grand Ave., 651-340-9471

### **Quixotic Coffee**

Folks, we're talking about latte art in a whole new way. Think: exposed ceiling beams, minimalist color tones. Be sure to wear the right outfit because once you sip your genuinely excellent drink of choice, your body will guide you directly to your phone's VSCO app. 769 Cleveland Ave. S., 651-699-5448

## MMM... COFFEE & PASTRIES

Something about coffee just begs to be paired with a sweet treat. Some coffee shops partner with local bakeries and caterers, but the best crank out their own desserts fresh, in-house.

### **Bread & Chocolate**

From my favorite chocolate chip cookie in the Twin Cities to a latte made with Nutella, I head to Bread & Chocolate (or its sister store, Cafe Latte) when I'm seeking decadence and indulgence in my tag-team coffee and pastry experience. 867 Grand Ave., 651-228-1017

### **Finnish Bistro**

This place stole my heart with its Almond Krinklers: shortbread-type bars topped with a heap of slivered almonds. They're fresh, chewy, crunchy, a little sweet, and perfectly matched with a morning coffee. 2264 Como Ave., 651-645-9181



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OCT 04



**OH SEES**  
WITH PRETTIEST EYES

OCT 10



**CHARLI XCX**  
WITH DORIAN ELECTRA

OCT 11



**CARAVAN PALACE**

OCT 12



**CIGARETTES  
AFTER SEX**  
WITH YOU'RE THE ONLY GOOD  
THING IN MY LIFE (SHORT FILM)

OCT 13



**JIDENNA**

OCT 14



**TANK AND  
THE BANGAS**  
WITH PELL

OCT 15



**WHITNEY**  
WITH LALA LALA

OCT 17



**NOAH KAHAN**  
WITH JP SAXE

OCT 18

## PALACE THEATRE



**MAC DEMARCO**  
WITH DUSTIN WONG  
& TAKAKO MINEKAWA

OCT 02



**EXPLOSIONS IN  
THE SKY**  
WITH FACS

OCT 19



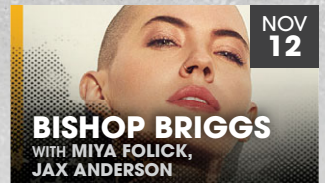
**JUDAH & THE LION**  
WITH FLORA CASH

OCT 31



**GREENSKY  
BLUEGRASS**  
WITH THE LIL SMOKIES

NOV 02



**BISHOP BRIGGS**  
WITH MIYA FOLICK,  
JAX ANDERSON

NOV 12

## FITZGERALD THEATER



**GOBLIN**  
PERFORMS DARIO ARGENTO'S  
DEEP RED/PROFONDO ROSSO

OCT 10



**NATIONAL  
GEOGRAPHIC  
LIVE**  
WITH FILIPE DEANDRADE

OCT 20



**RUBEN  
SINGS LUTHER**

OCT 23



**RICHARD  
THOMPSON**

OCT 25



**THE PRESERVATION  
HALL JAZZ BAND**  
WITH YUSA AND SPECIAL GUESTS

NOV 05

## FINE LINE



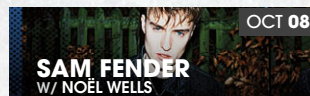
**SHONEN KNIFE**  
W/ KITTEN FOREVER, BLACK WIDOWS

OCT 02



**JON WAYNE & THE PAIN**  
W/ RICHARD VAGNER, CHASE MAKAI  
(OF MEDICINE FOR THE PEOPLE)

OCT 05



**SAM FENDER**  
W/ NOEL WELLS

OCT 08



**COSMO SHELDRAKE**  
W/ ALTAPALO

OCT 02



**LANDON CUBE**  
W/ 24kGoldn

OCT 08



**NIKKI LANE**  
W/ CARL ANDERSON

OCT 13



**STIFF LITTLE FINGERS**  
W/ THE AVENGERS

OCT 14



**THE PAPER KITES**  
W/ TALL HEIGHTS

OCT 15



**THE LEGENDARY  
PINK DOTS**  
W/ ORBIT SERVICE, CHATHAM RISE

OCT 03



**BENJAMIN  
FRANCIS LEFTWICH**  
W/ ABRAHAM ALEXANDER

OCT 09

## TURF CLUB



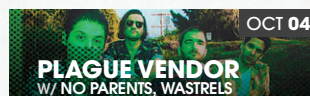
**DANIEL NORGREN**  
W/ JAKE XERXES FUSSELL

OCT 02



**BANNERS**  
W/ ELLEVATOR

OCT 03




**PLAGUE VENDOR**  
W/ NO PARENTS, WASTRELS

OCT 04



**slenderbodies**  
W/ HAZE EYES

OCT 05



**BALLYHOO!**  
W/ ARTIKAL SOUND SYSTEM, FAYUCA

OCT 10



**JESSE DAYTON**  
W/ MIKE STINSON

OCT 05



**THE MIDNIGHT HOUR**  
FT. ALI SHAHEED MUHAMMAD  
AND ADRIAN YOUNG  
W/ SPECIAL GUESTS

OCT 06



**BIG WRECK**  
W/ TEXAS KING

OCT 09



**MICHIGANDER**  
W/ WHOSA, WARREN THOMAS FENZI

OCT 06



**AUSTIN PLAINE**  
W/ ANNA ROSE

OCT 11

## AROUND TOWN



**flor**  
W/ JOAN, LOST BOY CROW  
AMSTERDAM BAR & HALL

OCT 02



**WHITE REAPER**  
W/ THE DIRTY NIL, THE PARANOYS  
AMSTERDAM BAR & HALL

OCT 05



**WILLIAM TYLER**  
W/ OSCAR TENGO  
icehouse MPLS

OCT 10



**LUCY DACUS**  
W/ LIZA ANNE, SUN JUNE  
THE CEDAR CULTURAL CENTER

OCT 12



**WHOSE LIVE ANYWAY?**  
PANTAGES THEATRE

OCT 13



# A LIST

**FRIDAY** *Night of the Living Dead! The Musical!* p. 19 **SATURDAY** Superheroes & villains convene in St. Paul p. 19 **SUNDAY** Stop-motion monsters at Trylon p. 21

## WEDNESDAY 10.2

### THEATER

#### THE HOLLOW

TEK BOX

Trademark Theater describes *The Hollow* as a “music/movement mashup.” What, exactly, does that mean? “It’s a concept album performed live with movement and dance,” says Tyler Michaels King, the company’s artistic director. King is one of two performers who will be propelling the story through onstage movement. The other is his wife, Emily Michaels King, whose entrancing solo show *Magic Girl* was a highlight of this year’s Minnesota Fringe Festival. They’ll share the Tek Box space with seven musicians, including singer-songwriters Jenna Wyse and Joey Ford. “There’s a lot of exploration of the mysticism of the great outdoors,” says King, as well as an “exploration of a modern relationship.” This world premiere has been gestating for three years, about as long as Trademark has existed as a company. King and his collaborators have made it a hallmark of their process to involve their audience in the long-term development of new work. While King says *The Hollow* will have brooding, “super eerie” elements, it’s also “just a fucking rock concert, so we’re just gonna rock out and have an awesome night.” For tickets, email [tickets@trademarktheater.org](mailto:tickets@trademarktheater.org). This show is in previews October 2-3, 7:30 p.m. Thursdays through Saturdays, plus Wednesday, October 2 and 16, and Monday, October 14; 2 p.m. Sundays. \$25. 528 Hennepin Ave., Cowles Center, Minneapolis.

**Through October 20 —JAY GABLER**

## THURSDAY 10.3

### HALLOWEEN

#### THE HAUNTED BASEMENT 13

ROSEDALE SHOPPING CENTER

How scary can a mall be? If you’ve ever seen *Dawn of the Dead*, then you know the answer is: hella scary. This year, the Haunted Basement crew is moving into an abandoned Herberger’s, where it will freak out brave shoppers in what they



“Gods and Monsters” returns with a collection of terrifying art.

BRYAN POLITTE, EXOMAN

are calling a “necropolis for the mall enthusiast.” “It’s a big growth spurt for us,” says Sarah Salisbury, production director for Haunted Basement. “This being our 13th year, we thought we’d test our boundaries as ‘teenagers’ and try something bigger and scarier.” The new space is a sprawling 20,000 square feet, meaning the ghosts, ghouls, and other creepy characters will have plenty of room to spread out. That’s not the only thing that’s new this year. For those who aren’t into handsy scares but want to explore the dark abyss, no-touch tours will be offered. Teens 15 and over with a guardian will also be able to enjoy these

evenings. And since the new location is ADA compliant, folks with varied needs will have more access than what was possible in the OG Soap Factory Basement or in their old warehouse space on Hennepin. For those who love the original event, the Basement will still be offering 18-plus nights for full-on freak-outs. And yes, you’ll still have to sign a waiver. Come for the artist-curated experience, run from the scares. Find tickets and info at [hauntedbasement.org](http://hauntedbasement.org). 18+; 15+ no-touch sessions. \$30-\$50; \$15 fraidy-cat tours. 1595 MN-36, Roseville; 612-444-2191. **Through November 2 —JESSICA ARMBRUSTER**

### ART/MUSEUM

#### SHERIN GUIRGUIS: HERE I HAVE RETURNED

MINNESOTA MUSEUM OF AMERICAN ART

Los Angeles-based Egyptian artist Sherin Guirguis is the latest to have work featured in the Minnesota Museum of American Art’s Rauenhurst Court. The space’s high ceilings create a wonderful openness that is perfect for installations, which can be viewed from the skyway. Guirguis’ art brings together architectural design, craft traditions, language, and poetry. She finds inspiration from feminist writer and leader Doria Shafik, who was part of the Egyptian women’s liberation movement in the 1940s. Shafik fought for women’s suffrage, at one point organizing what was called the “Feminist Congress,” where 1,500 women from the American University in Cairo stormed the gates of Parliament. The installation will include hand-cut works on paper as well as sculpture. There will be an opening reception on Thursday, October 3, from 5 to 7:30 p.m. (RSVP at [mmaa.org](http://mmaa.org)). Free. 350 Robert St. N., St. Paul; 651-797-2571. **Through March 1 —SHEILA REGAN**

### THEATER

#### PIPELINE

PENUMBRA THEATRE

The title of *Pipeline* refers to the troublingly well-worn path that shunts students—particularly young men of color—from school straight into prison, with law enforcement called in to handle infractions that would earn more privileged students just get a slap on the wrist. “It’s relevant all across the country,” says Penumbra Theatre founder Lou Bellamy, who’s directing the company’s production. “Every minute we lose in not inspiring a young mind will cost us down the line. This play deals with a family who has a young boy, and the young boy is in a private school where he’s sort of given the responsibility of being a representative for his race. The weight is too much for him, and he cracks.” Acclaimed playwright Dominique Morisseau won

**CONTINUED ON PAGE 19 ►**





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## SATURDAY

## ART/GALLERY

TRANSCERENCE:  
PRINTMAKERS IN  
MNI SOTA MAKOCÉHIGHPOINT CENTER FOR  
PRINTMAKING

This fall, Highpoint Center in south Minneapolis continues to show how printmakers push the boundaries of the medium, from thoughtfully fresh takes on traditional approaches to edgy political statements using new techniques. For “Transference,” the space will host a collection of work from printmakers with connections to Mni Sota Makocé, a Dakota phrase that translates to “land where the waters reflect the clouds.” Curated by Alexandra Buffalohead, the show features Native artists including Dyani White Hawk, whose works are reminiscent of textiles; Julie Buffalohead, with her animal characters that are both playful and scathing; and Gordon Coon, whose pieces boast a colorful spirituality. Jim Denomie, George Morrison, Frank Big Bear, Star Wallowing Bull, Angela Two Stars, and Andrea Carlson are among the many artists highlighted in this exhibition. The show is on view now, and there will be a public reception on Friday, October 4, from 6:30 to 9 p.m.; and a Free Ink Day event with Denomie and Alex Buffalohead from noon to 4 p.m. Saturday, October 26. 912 W. Lake St., Minneapolis; 612-871-1326. **Through October 26 —JESSICA ARMBRUSTER**



ANDREA CARLSON, ANTI-RETRO

## CONTINUED FROM THURSDAY ►

raves for *Pipeline* when it opened off-Broadway in 2017, with Variety calling it “an emotionally harrowing, ethically ambiguous drama.” Bellamy says Penumbra has co-commissioned an upcoming Civil War play, *Confederates*, by the MacArthur Genius Grant winner. “I just really, really am impressed with her voice,” he says. 7:30 p.m. Thursdays through Saturdays, plus Monday, October 7; 2 p.m. Saturdays and Sundays. \$15-\$40. 270 N. Kent St., St. Paul; 651-224-3180. **Through October 27 —JAY GABLER**

## FESTIVAL

MINNEAPOLIS BURLESQUE  
FESTIVAL 2019

THE LAB THEATER

Every year, revered burlesque artists from around the globe come to town to celebrate the fine art of striptease with Twin Cities talents. Over the weekend, revelers will be able to take in a variety of one-time-only events, special editions of regular burlesque nights, and even sign up for a class or workshop if they feel like getting more hands-on. A staggering number of performers—over 100 in total!—will take the stage each night. Highlights from out of town include Indigo Blue (Seattle), Isaiah Esquire & Johnny Nuriel (Portland), and Marinka (Las Vegas). At the Lab Theater, patrons will be able to take in four completely different cabarets Thursday through Saturday. Meanwhile, over at LUSH, Black Hearts Burlesque will present

two special shows, including Sunday night’s Community Chest fundraiser. Classes offered this week will tackle topics like finessing high-heel struts, working with props onstage, and body-positive explorations. Find tickets and more details at thelabtheater.org. 18+. 8 p.m. Thursday and Friday; 9:30 p.m. Friday at LUSH; 7 and 10 p.m. Saturday; 6 p.m. Sunday at LUSH. \$30-\$55; \$100-\$175 weekend pass. 700 First St. N., Minneapolis; 612-333-3377. **Through Sunday —JESSICA ARMBRUSTER**

## FRIDAY 10.4

## HALLOWEEN/THEATER

NIGHT OF THE LIVING  
DEAD! THE MUSICAL!

PHOENIX THEATER

When the low-budget indie *Night of the Living Dead* lurched into movie theaters in 1968, few would have predicted its lasting influence. Yet 51 years later, the film has been canonized as the horror classic responsible for reinterpreting the zombie movie as a surprisingly malleable social metaphor. The durability of these flesh-eaters was demonstrated most recently by playwright/composer Jordan Wolfe in his off-Broadway creation *Night of the Living Dead! The Musical!*. Following the film’s basic structure, the story begins with siblings Barbara and Johnny dutifully visiting their father’s grave, only to encounter the undead. Things soon veer into camp with a musical number serenading Barbara

as she seeks sanctuary in a farmhouse occupied by bickering survivors. As the zombie masses gather outside, the scenario grows increasingly surreal—even before the corpses break into choreographed dance. Directed by Ryan McGuire Grimes, this local premiere looks to kick off the Halloween season with some riffs on horror conventions and cultural dysfunctions embodied by both the living and the dead. Find tickets at [www.aboutmmt.org](http://www.aboutmmt.org). 7:30 p.m. Fridays through Sundays, plus Monday, October 7, and Thursdays starting October 17; 2 p.m. Sunday, October 27. \$25-\$35. 2605 Hennepin Ave., Minneapolis; 612-377-2285. **Through October 27 —BRAD RICHASON**

## BARHOPPING

## TWIN CITIES OKTOBERFEST

MINNESOTA STATE FAIRGROUNDS

Two days of Bavarian-style beer, food, and games are on tap this weekend at the fairgrounds, with brews including Summit’s Oktoberfest, Keller Pils, and at least one surprise made specially for the event. If beer is not your thing, order up a pint from Sociable Cider Werks or a glass of wine from St. Croix Vineyards. Tasty eats include sweet and savory potato pancakes from Burbach’s European Pancakes; sausages, spaetzle salad, and German potato salad from Black Forest; chicken and turkey legs from Big Guys BBQ; and more. Live music, dancing, and family-friendly games round out the event. Admission is a mere \$10, but fancy packages include a \$25 ticket that scores you a beer and a 24-ounce stein, while the \$35 admission comes with a beer served in a commemorative liter glass. Don’t freak out if you see some superheroes walking around on Saturday; the fairgrounds is also hosting FallCon this weekend. Find tickets and more info at [twincitiesoktoberfest.com](http://twincitiesoktoberfest.com). 5 to 11 p.m. Friday; noon to 11 p.m. Saturday. \$10 general admission; \$25-\$35 for special packages. 1621 Randall Ave., Progress Center, St. Paul; 651-288-4400. **Through Saturday —JESSICA ARMBRUSTER**

## SATURDAY 10.5

## BARHOPPING

FULTON’S 10 YEAR  
ANNIVERSARY BASH

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Over the past decade, Fulton has evolved in tandem with the Minnesota beer scene, from its beginning in a garage to contract brewing to opening its own space in the North Loop to owning a second production brewery. Now Fulton is one of the state’s biggest in the biz,

and has even shown up in a question (or is it an answer?) on *Jeopardy!*. To mark its anniversary, the taproom is hosting a free event with new varieties for early arrivals, the return of retired favorites, and a selection of Jameson Caskmates brews. Live entertainment will include tunes from All Tomorrow’s Petty, Monica LaPlante, Dwyne Roland, and Drew Peterson and the Dead Pigeons. 2 to 9 p.m. Free. 414 Sixth Ave. N., Minneapolis; 612-333-3208. **—LOREN GREEN**

## ART/HALLOWEEN

## GODS AND MONSTERS

JACKSON FLATS GALLERY

Just in time for Halloween season, group show “Gods and Monsters” has returned with a collection of frightfully compelling art. Presented by Otherworldly Arts Collective, this exhibition will feature a variety of pieces, ranging from creepy camp to the stuff of nightmares. There will be portraits of iconic figures like Elvira and Vincent Price. Tributes include memorable moments from *A Nightmare on Elm Street* and *Beetlejuice*. You’ll also see dark crystals, animal skull art, original creations dripping with blood, and a piece inspired by Guillermo del Toro’s traveling installation, last seen in town at Mia. The public reception on Saturday, October 5, runs from from 4 to 11 p.m., and will include dark arts, mind-altering drinks, and macabre music. \$5 sliding scale donation. 901 18 1/2 Ave. NE, Minneapolis. **Through October 26 —JESSICA ARMBRUSTER**

## OPERA

## ELEKTRA

ORDWAY CENTER FOR THE  
PERFORMING ARTS

This fall, the Minnesota Opera kicks off its 2019-20 season, which includes *Flight*, a modern-day piece about the refugee experience, and the debut production of *Edward Tulane*, an opera for children based on a book by Minneapolis’ own Kate DiCamillo. The company starts off with a classic, though, in Richard Strauss’ *Elektra*, a story dating all the way back to the days of Sophocles and Euripides. Here the canonical tragedy is reimaged on the set of a 1920s German film, where an actress pursuing a perfect performance blurs the line between fantasy and reality. Sabine Hogrefe and Alexandra Loutsion alternate performances of the title character in this show directed by Brian Staufenbiel and conducted by Elias Grandy. Opera-curious newbies take note: This one-act production clocks in at a tight hour and 40 minutes and features music by one of the great German

CONTINUED ON PAGE 21 ►



# SKYWAY THEATRE

## UPCOMING SHOWS

<b>OCT 04</b> <b>FACE TO FACE</b> W/ LAGWAGON & MAKEWAR 	<b>OCT 04</b> <b>FATHER</b> W/ DRELLI, R.A.D & MORE 	<b>OCT 04</b> <b>SPACE LACES</b> & MUST DIE! 	<b>OCT 05</b> <b>SUM 41</b> SOLD OUT! 
<b>OCT 05</b> <b>BUKU</b> W/ ESSEKS & FRQ NCY 	<b>OCT 05</b> <b>MYSTERY SKULLS</b> W/ PHANGS & SNOWBLOOD 	<b>OCT 06</b> <b>AMON AMARTH</b> W/ ARCH ENEMY & MORE 	<b>OCT 10</b> <b>LOST DOGZ TOUR</b> W/ EAZYBAKED, SUMTHIN SUMTHIN & MILANO 
<b>OCT 11</b> <b>GWAR</b> W/ SACRED REICH & MORE 	<b>OCT 11</b> <b>PEGBOARD NERDS</b> HEART OF THE UNIVERSE TOUR 	<b>OCT 11</b> <b>THE COLLECTION</b> BREATHE TILL I'M FULL TOUR 	<b>OCT 12</b> <b>A BOOGIE WIT DA HOODIE</b> W/ BORGORE, LIL TECCA & MORE 
<b>OCT 12</b> <b>WOBBLE HARVEST</b> LOCAL DJ SHOWCASE 	<b>OCT 15</b> <b>RICH BRIAN</b> THE SAILOR TOUR 	<b>OCT 17</b> <b>MESO X SPACE WIZARD</b> SPICY BOIS TAKEOVER 	<b>OCT 17</b> <b>THE ONLY</b> W/ HUNNY BEAR & MORE 
<b>OCT 18</b> <b>AFRO TRAP PARTY</b> W/ ALLAN KINGDOM DJ SET 	<b>OCT 19</b> <b>DOOBIE</b> W/ DJ HYLITE & MORE 	<b>OCT 19</b> <b>EPTIC</b> W/ TYNAN 	<b>OCT 24</b> <b>MATT AND KIM</b> W/ BEACH GOONS 
<b>OCT 25</b> <b>SABATON</b> SOLD OUT! 	<b>NOV 01</b> <b>WOCKIEFOOT</b> & MATISYAHU DUO 	<b>NOV 02</b> <b>INFECTED MUSHROOM</b> LIVE SET 	<b>NOV 02</b> <b>BLACKTOP MOJO</b> W/ OTHERWISE, LULLWATER & KIRRA 
<b>NOV 05</b> <b>MILKK</b> W/ DENNY, WHOSAH & CIRCA 93 	<b>NOV 07</b> <b>FREDDY TODD</b> W/ MYSTIC GRIZZLY 	<b>NOV 08</b> <b>JVNA</b> W/ JARON & BEAUZ 	<b>NOV 08</b> <b>WAX X UBI</b> W/ LANCE SKIIWALKER 

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IMAGE COURTESY FULTON

CONTINUED FROM SATURDAY ►

composers, making it an excellent entry point for those who wouldn't know an aria from an overture. 8 p.m. Saturday; 7:30 p.m. Tuesday, Thursday, and Saturday from October 8-12; 2 p.m. Sunday, October 13. \$25-\$215. 345 Washington St., St. Paul; 651-224-4222. **Through October 13 —BRYAN MILLER**

#### NERDERY

### MSP FALLCON

MINNESOTA STATE FAIRGROUNDS

This Saturday, Minnesota Comic Book Association's FallCon returns. Superheroes and villains will be in attendance, as will the people who help create them. The group of inkers, pencillers, and writers here today will include talented folks who have worked on projects associated with *Star Wars*, *Spider-Man*, *Legionnaires*, *Dr. Strange*, and *Star Trek*, among many others. The artists' alley will host a variety of vendors selling original art and other items to geek out to. Cosplay will abound, making for excellent people-watching and kid-friendly photo ops. Find a complete schedule and more info at [www.mcbacomicons.com](http://www.mcbacomicons.com). 10 a.m. to 6 p.m. \$8-\$10; \$1 off admission with food shelf item; kids 10 and under get in free. 1265 Snelling Ave. N., the Education Building, St. Paul. —JESSICA ARMBRUSTER

#### ART/GALLERY

### THERE, THEN

GROVELAND GALLERY

Jody Williams' exquisite book productions and multimedia installations expand notions of place and product by juxtaposing surprising details. Her tiny books and revelatory Cornell-like boxes are on display this month at a pop-up show at Groveland Gallery, as well as in a group exhibition, "Bibliographic in Nature," at the Minneapolis Central Library and in an installation

at the Walker Art Center gleaned from its library. From these multiple opportunities to admire Williams' art and craft arises the opportunity to also be astounded by her contemplative aesthetic. There will be an opening reception on Saturday, October 5, from 2 to 5 p.m. 25 Groveland Terrace, Minneapolis; 612-377-7800. **Through November 9 —CAMILLE LEFEVRE**

SUNDAY 10.06

#### FILM/HALLOWEEN

### STOP-MOTION MONSTERS

TRYLON CINEMA

Crafted by FX pioneer Willis O'Brien, the titular character in 1933's *King Kong* embodies the enduring appeal of stop-motion animation, a rudimentary but revered cinematic craft in which inanimate objects are adjusted ever-so-slightly between frames to create the illusion of movement. In utilizing the technique, director Merian C. Cooper not only populated an entire island with supersized beasts, but imbued Kong with a wide emotional range. Inspired by O'Brien, Ray Harryhausen took stop-motion methods even further, cleverly transposing his strikingly designed dinosaurs and mythological terrors into action-packed sequences, as memorably displayed in *The Beast from 20,000 Fathoms* (1953) and *The 7th Voyage of Sinbad* (1958). Showing that stop-motion techniques still had teeth, director Joe Dante's *Piranha* (1978) even manages to make time amid the frenzied feeding of genetically modified killer fish to showcase an animated mutation, courtesy of Phil Tippett, whose adorable ugliness serves as yet another fine tribute to an indelible form of cinematic artistry. 3 p.m. Sundays; 7 and 9 p.m. Mondays and Tuesdays (8:45 p.m. October 13). \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468. **Through October 29 —BRAD RICHASON**

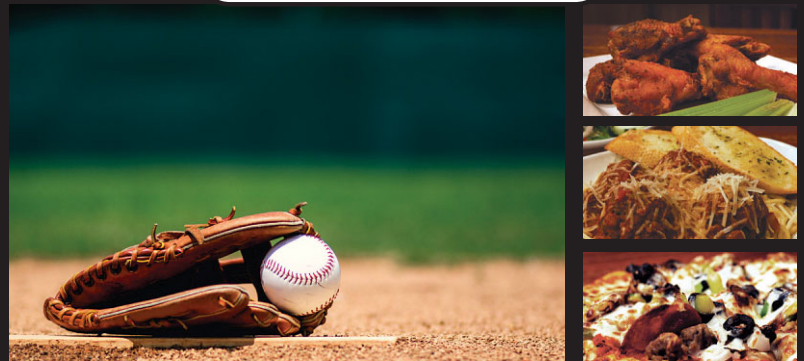
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**FILM**

# TRICKY DICK

The dumping of a dead guy brings *Fargo*-esque ineptitude to Alabama in *The Death of Dick Long*



A24

BY TONY LIBERA

If you've seen anything by director duo Daniels—Daniel Kwan and Daniel Scheinert—then you know *The Death of Dick Long* is going to be a little weird.

Their take on DJ Snake and Lil Jon's "Turn Down for What," in which various people find their sexy parts supernaturally gyrating as they fall through building floors, is one of the more memorable music videos ever made. Their surreal short film "Interesting Ball" is 12 minutes of indescribable what-the-fuckery. And their first feature, *Swiss Army Man*, opens with Paul Dano riding a farting corpse (played by Daniel Radcliffe) like a Jet Ski, which pretty much speaks for itself.

Compared to all that, *The Death of Dick Long* is actually pretty tame. But it's still plenty odd thanks to its big reveal. There's a line of thought that goes, "Saying there's a twist is a spoiler," which I agree with—but this isn't some M. Night Shyamalan inversion. It's not even a twist so much as a shocker. Trying to figure things out is

half the fun here, and Sherlock Holmes at the height of his coke mania couldn't solve this case off a spoiler tag alone.

Directed by a solo Scheinert, the movie is a kind of dumbass mystery-slash-black comedy, with a couple good ol' boys named Zeke and Earl (Michael Abbott Jr. and Andre Hyland) bringing *Fargo*-esque ineptitude to rural Alabama. After a night of drinking heavily, smoking weed, shooting fireworks, and doing god knows what else, Zeke and Earl drop their injured buddy Dick (Scheinert) in front of an emergency room and scam. We won't learn exactly what happened until about halfway through the movie, but one thing is immediately clear: Dick is dead.

Scheinert isn't quite at Coen status yet, but the way he builds to the cause of death shows that his directing chops go beyond goofball antics. Replace the act in question with a more mundane revelation and *The Death of Dick Long* would still be a funny, suspenseful story. What's more, it would still be a strangely affecting portrait of a guy trying to come to terms with his life and himself.

## THE DEATH OF DICK LONG

directed by Daniel Scheinert  
area theaters, now playing

That makes Zeke's ultimate confession all the more disarming. "Is this real life?" asks his wife (Virginia Newcomb). And though we the viewer know it's not, we've bought into the narrative enough at this point to truly feel her bafflement. Ears perk up as the brain reevaluates everything you've seen to this point. Surely that can't be what really happened, you think; I must have heard that wrong. And yet....

With all that in mind, and without giving away too much, it's safe to say *The Death of Dick Long* will be divisive. If you're a fan of typical thrillers or murder mysteries, chances are you're going to leave the theater wondering what the hell you just watched. However, if you dig absurdist humor and can get behind the genre blend, this movie delivers a unique watch. If nothing else, *The Death of Dick Long* will be a memorable experience for both parties. **CP**



# STILL ON THE VINE

A tasty *Aubergine* still needs a recipe tweak



RICH RYAN

BY JAY GABLER

In Kurt Vonnegut's science-fiction story "Harrison Bergeron," mentally agile individuals are brought down to the common denominator by means of radios that constantly play jarring sounds to break the listeners' concentration. There's a similar effect at work in Julia Cho's play *Aubergine*: Again and again, just as a scene starts to settle in, a time-lapse blackout forces a reset.

There's a dramaturgical reason for the jumps: The play is about a man keeping vigil at his father's deathbed, a situation in which time takes on new meaning as the son reflects on their relationship. Still, the number of blackouts in *Aubergine* is extreme, to the point where Friday night's confused audience at Park Square Theatre's Andy Boss Thrust Stage wasn't quite sure what to do. One independent-minded viewer decided to clap at each of the first several pauses, and the entire audience was faked out twice as they started to applaud the play's conclusion only to realize the show wasn't actually over.

Between blackouts, Cho's 2016 play takes a novel approach to the themes of food and community. Whereas eating is commonly portrayed as a ritual that brings people together, here it's an activity that drives families apart.

Ray (Kurt Kwan) is an excellent professional cook. Even before liver disease claimed his father's appetite, though, the dying man (Glenn Kubota) was utterly indifferent to Ray's gift. His approach to food was purely practical, and Ray muses that he chose his life's work in part to claim a realm entirely apart from his dad.

## AUBERGINE

Park Square Theatre  
20 W. Seventh Place, St. Paul  
651-291-7005; through October 20

Since Ray's an only child whose mother died years ago, his emotional support comes from a former girlfriend (a feisty Sun Mee Chomet, making her Park Square debut), a hospice nurse (Darrick Mosley), and an uncle (Song Kim) who flies in from Korea to say goodbye to his long-estranged brother. All three encourage Ray to reach out to his nearly comatose father with food: the love language Ray knows best, even if his father doesn't speak it.

The show's melancholy mood complicates the notion that immigrants can just bring their cuisine with them. The eponymous eggplant is a gift from the nurse, who says it's quite different than the smaller, more flavorful vegetables he knew in his homeland. Still, it's food, and food is good... for everybody, it seems, except Ray's stoic dad.

Flordelino Lagundino directs this first show of the first season he's curated as Park Square's artistic director. He moves his strong cast through a challenging scenario, with Kubota making a powerful impression despite having to lie asleep onstage for the better part of two hours. Two food-related monologues, one delivered by Chomet and one by Shanan Custer, are only tangentially related to the plot but serve to extend the play's themes.

Still, to use a culinary metaphor, even a strong kitchen staff working with ripe ingredients can only do so much when the recipe hasn't quite come together. **EF**



# ROGUE PRINCE

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## CITY PAGES

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THE REPLACEMENTS ALBUM ART

# CAN THIS ALBUM BE SAVED?

A new collection, including the original mix of *Don't Tell a Soul*, sets out to rewrite the history of the Replacements' final years

BY KEITH HARRIS

Conventional wisdom is a funny thing. At the time of its release in 1989, we're often told, *Don't Tell a Soul* was critically lambasted because it didn't sound the way a Replacements album was "supposed to." And true enough, Spin's review did include this unequivocal dismissal from editor Joe Levy: "It's not just the worst Replacements record ever, it completely sucks." The heavy digital compression and other studio trickery employed to make the band's bid for increased commercial appeal more palatable to rock radio was an utter turn-off to a certain kind of listener.

And yet, Rolling Stone gave the album four out of five stars, with Ira Robbins closing somewhat rapturously that "the band has gone out on a new limb, with an audacious album that reclaims its valued independence by confounding audience expectations." The Village Voice's cantankerous critic Robert Christgau, a

longtime fan, found much of the album's power-pop-styled arrangements "corny or manipulative," but awarded *Don't Tell a Soul* a respectable B+ regardless. And though the album placed a mere 16th in the Voice's annual Pazz & Jop critics' poll—far below the fourth, second, and third slots the band's previous three albums had occupied in their respective years—well, that was just below Dylan's fairly well-received *Oh Mercy*.

Even the notorious Spin review was written as a dialogue between Levy and another critic, Christian Logan Wright, who counters that the record might well sound great to "someone who's not a rock critic." And it probably did—*Don't Tell a Soul* sold well by the Replacements' modest standards. But 30 years later, with the band's slovenly rep assured, there's more of a market for messy Mats than proto-alt-rock. History is funny that way. And so: *Dead Man's Pop*, a four-disc set commemorating

the awkward genesis of *Don't Tell a Soul* that boasts the band's "intended" version of that album, in the form of the original mix with producer Matt Wallace, from long-thought-lost tapes that turned up recently in guitarist Slim Dunlap's basement.

The paradox of *Don't Tell a Soul* is that this overly manicured album was born out of willful chaos. Bob Mehr's liner notes for *Dead Man's Pop*, partially adapted from his definitive Replacements chronicle *Trouble Boys*, divulge the gory deets of how the Mats wreaked self-indulgent, drunken havoc on producer Tony Berg at the idyllic Bearsville studios in rural New York, finally got the songs on tape in L.A. with Wallace, and then submitted to the post-production mix of Chris Lord-Alge, the man behind the despised glossy mix of the final product.

I was skeptical of the new package, and not just because the thought of re-opening the books on already over-litigated '80s indie-rock controversies afflicts me with a deadly flu-like fatigue. It's that my problem with *Don't Tell a Soul* was never the production—*Tim* sounds like shit, after all, and I love that album. But *Don't Tell a Soul* documents a band caught between its demand for attention and its contempt for professionalism, and that ambivalence is baked into the songwriting, with Paul Westerberg repeatedly pulling punches on an uneven batch of songs. When Westerberg sang "We'll inherit the earth but we don't want it," he was lying twice over.



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- 10.11 **MARK MALLMAN,**  
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HOLY HANNAH 8:30PM
- 10.17 **A PARTY WITH A PURPOSE**  
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VETERANS, FT. PAIRE ELLIS 8PM
- 10.24 **DALE WATSON** 1PM
- 10.25 **GOOSEBUMP 'N' GRIND 2019**  
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Saturday Matinee, October 5 || 1:00 pm  
**HOCUS POCUS (1993)**

Saturday, October 5 || 8:00 pm  
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**THE CABINET OF DR. CALIGARI (1920)**  
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Wednesday, October 9 || 7:00 pm  
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Thursday, October 10 || 8:00 pm  
**PHANTASM (1979 35MM)**

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## MUSIC

The tenor of Westerberg's romanticism on *Don't Tell a Soul* registers as self-conscious in all the wrong ways. The lyrics of "Achin' to Be," "Darlin' One," and "They're Blind" feel as calculated as any teenpop ballad, as though Westerberg had imagined the median female Replacements fan with the cold precision of a market strategist and sung directly to her. She's "kind of like an artist" who's been "judged once and then left aside" but whose "time has come." There's nothing inherently wrong with that sort of aesthetic guile; in fact, there's something of the marketing strategist to all great pop stars. But Westerberg's appeal relied on the illusion of spontaneity—at his peak, he didn't write love songs, he wrote need songs—and here, he too often sounds unwilling to fake it.

Nonetheless, I did want to hear what *Don't Tell a Soul* sounded like before it had been scummed over with Lord-Algae, and so should you. Foregrounding eccentric elements like the piano of "I'll Be You" and the banjo in "Talent Show," the Wallace mixes are definitely looser and more reckless, suggesting that essential anarchic possibility of total collapse that the official product guard-railed away. This is an album that rushes past its flaws, balances out craft with spontaneity, and just sounds more present.

*Dead Man's Pop* collects the recordings from the Berg sessions on its second disc; they have a tentative, demo-like feel that makes them solely of historical interest (if that). And though the band's drunken Tom Waits late-night singalongs at Bearsville are the stuff of legend, you won't need to hear them a second time. (I didn't need to hear them the first.) The final two discs are more to the point: a complete recording of a 1989 Milwaukee gig, which isn't as galvanic as the 2017 archival Mats release, *For Sale: Live at Maxwell's 1986*, but still has that spark.

But here's the funny thing: After immersing myself in *Dead Man's Pop*, I went back and listened to *Don't Tell a Soul* for the first time in Lord-Algae knows how long, and the mix sounded less distractingly candied than I'd remembered. Maybe the intervening years of dynamically compressed rock recordings had softened my defenses, or maybe I'd always heard these tracks through the ears of older critics.

Either way, that leaves us with a set of questions. Am I more likely to listen to this slightly more roughed-up version of these songs on *Dead Man's Pop* than the originally released album? Certainly. Would critics and fans have been fonder of this version if it had been released 30 years ago. Maybe. Would more people have bought it? Unlikely. Would fewer people would have bought it? Maybe. Would that have even mattered? I'll leave that one for you. [@](#)



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**♈ ARIES** (March 21-April 19): In 1956, the U.S. federal government launched a program to build 40,000 miles of high-speed roads to connect all major American cities. It was completed 36 years later at a cost of \$521 billion. In the coming months, I'd love to see you draw inspiration from that visionary scheme. According to my analysis, you will generate good fortune for yourself as you initiate a long-term plan to expand your world, create a more robust network, and enhance your ability to fulfill your life's big goals.

**♉ TAURUS** (April 20-May 20): Taurus-born Youtube blogger Hey Fran Hey has some good advice for her fellow Bulls, and I think it'll be especially fresh and potent in the coming weeks. She says, "Replacing 'Why is this happening to me?' with 'What is this trying to tell me?' has been a game changer for me. The former creates a hamster wheel, where you'll replay the story over and over again. Victimized. Stuck. The latter holds space for a resolution to appear."

**♊ GEMINI** (May 21-June 20): "The soul has illusions as the bird has wings: it is supported by them." So declared French author Victor Hugo. I don't share his view. In fact, I regard it as an insulting misapprehension. The truth is that the soul achieves flight through vivid fantasies and effervescent intuitions and uninhibited longings and non-rational hypotheses and wild hopes--and maybe also by a few illusions. I bring this to your attention because now is an excellent time to nurture your soul with vivid fantasies and effervescent intuitions and uninhibited longings and non-rational hypotheses and wild hopes.

**♋ CANCER** (June 21-July 22): I know people of all genders who periodically unleash macho brags about how little sleep they need. If you're normally like that, I urge you to rebel. The dilemmas and riddles you face right now are very solvable IF and only IF you get sufficient amounts of sleep and dreams. Do you need some nudges to do right by yourself? Neuroscientist Matthew Walker says that some of the greatest athletes understand that "sleep is the greatest legal enhancing performance drug." Top tennis player Roger Federer sleeps 12 hours a day. During his heyday, world-class sprinter Usain Bolt slept 10 hours a night and napped during the day. Champion basketball player LeBron James devotes 12 hours a day to the rejuvenating sanctuary of sleep.

**♌ LEO** (July 23-Aug. 22): Actor and dancer Fred Astaire was a pioneer in bringing dance into films as a serious art form. He made 31 musical films during the 76 years he worked, and was celebrated for his charisma, impeccable technique, and innovative moves. At the height of his career, from 1933 to 1949, he teamed up with dancer Ginger Rogers in the creation of 10 popular movies. In those old-fashioned days, virtually all partner dancing featured a male doing the lead part as the female followed. One witty critic noted that although Astaire was a bigger star than Rogers, she "did everything that Fred Astaire did. She just did it backwards and while wearing high heels." According to my reading of the astrological omens, you may soon be called on to carry out tasks that are metaphorically comparable to those performed by Rogers.

**♍ VIRGO** (Aug. 23-Sept. 22): Your number-one therapy in the coming weeks? Watching animals. It would be the healthiest thing you could undertake: relax into a generously receptive mode as you simply observe creatures doing what they do. The best option would be to surrender to the pleasures of communing with both domesticated AND wild critters. If you need a logical reason to engage in this curative and rejuvenating activity, I'll give you one: It will soothe and strengthen your own animal intelligence, which would be a tonic gift for you to give yourself.

**♎ LIBRA** (Sept. 23-Oct. 22): Every time my birthday season comes around, I set aside an entire day to engage in a life review. It lasts for many hours. I begin by visualizing the recent events I've experienced, then luxuriously scroll in reverse through my entire past, as if watching a movie starring me. It's not possible to remember every single scene and feeling, of course, so I allow my deep self to highlight the moments it regards as significant. Here's another fun aspect of this ritual: I bestow a blessing on every memory that comes up, honoring it for what it taught me and how it helped me to become the person I am today. Dear Libra, now is an excellent time for you to experiment with a similar celebration.

**♏ SCORPIO** (Oct. 23-Nov. 21): "Depression is when you think there's nothing to be done," writes author Siri Hustvedt. "Fortunately I always think there's something to be done." I offer this hopeful attitude to you, Scorpio, trusting that it will cheer you up. I suspect that the riddles and mysteries you're embedded in right now are so puzzling and complicated that you're tempted to think that there's nothing you can do to solve them or escape them. But I'm here to inform you that if that's how you feel, it's only temporary. Even more importantly, I'm here to inform you that there is indeed something you can do, and you are going to find out what that is sooner rather than later.

**♐ SAGITTARIUS** (Nov. 22-Dec. 21): "How inconvenient to be made of desire," writes Sagittarian author Larissa Pham. "Even now, want rises up in me like a hot oil. I want so much that it scares me." I understand what she means, and I'm sure you do, too. There are indeed times when the inner fire that fuels you feels excessive and unwieldy and inopportune. But I'm happy to report that your mood in the coming weeks is unlikely to fit that description. I'm guessing that the radiant pulse of your yearning will excite you and empower you. It'll be brilliant and warm, not seething and distracting.

**♑ CAPRICORN** (Dec. 22-Jan. 19): I envision the next 12 months as a time when you could initiate fundamental improvements in the way you live. Your daily rhythm 12 months from now could be as much as 20 percent more gratifying and meaningful. It's conceivable you will discover or generate innovations that permanently raise your long-term goals to a higher octave. At the risk of sounding grandiose, I predict you'll welcome a certain novelty that resembles the invention of the wheel or the compass or the calendar.

**♒ AQUARIUS** (Jan. 20-Feb. 18): Modern literary critic William Boyd declared that Aquarian author Anton Chekhov (1860-1904) was "the best short-story writer ever," and "the first truly modern writer of fiction: secular, refusing to pass judgment, cognizant of the absurdities of our muddled, bizarre lives and the complex tragi-comedy that is the human condition." Another contemporary critic, Harold Bloom, praised Chekhov's plays, saying that he was "one of the three seminal figures in the birth of early modernism in the theatre." We might imagine, then, that in the course of his career, Chekhov was showered with accolades. We'd be wrong about that, though. "If I had listened to the critics," he testified, "I'd have died drunk in the gutter." I hope that what I just said will serve as a pep talk for you as you explore and develop your own original notions in the coming weeks.

**♓ PISCES** (Feb. 19-March 20): Pisces-born Dorothy Steel didn't begin her career as a film actress until she was 91 years old. She had appeared in a couple of TV shows when she was 89, then got a small role in an obscure movie. At age 92, she became a celebrity when she played the role of a tribal elder in *Black Panther*, one of the highest-grossing films of all time. I propose that we make her one of your inspirational role models for both the coming weeks and the next 12 months. Why? Because I suspect you will be ripening fully into a role and a mission you were born to embody and express.

CROSSWORD

1	2	3	4		5	6	7	8		9	10	11	12	
13					14					15				
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70						71					72			

LAUNCH PAD

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Here's the kicker
- 5 Blocks
- 9 Invisibility cloak?
- 13 Immigrants' Rights Project org.
- 14 Head out
- 15 Ethnomusicologist Alan
- 16 "Too bad"
- 18 Up and at 'em
- 19 Like a drip
- 20 Real babe
- 22 24-Across's 362: Abbr.
- 24 Daniel took over his spot as Giants QB
- 25 Maker of the z15 mainframe
- 28 Purplish-red color
- 35 "Only Connect" channel, with "the"
- 37 One in a line in an airport
- 38 Sheet
- 39 Bar munchies?
- 41 Islamic prayer surface
- 42 Accustom to
- 43 First name of a WWII bomber
- 44 Stein quaff
- 46 PTA's appeal
- 47 "I got this"
- 50 Representative Lieu
- 51 Matched, as terms
- 52 Subway alternative
- 54 Preps
- 60 Singer/songwriter Lewis
- 64 Sort of symmetry
- 65 Launch an app on a touchscreen, and a hint to the crossings of certain squares in this puzzle

- 67 Garden flower
- 68 Looking grim
- 69 Offshoot like the Shakers
- 70 First responders, for short
- 71 Bad attitude
- 72 Some Dadaist sculptures

Down

- 1 Baby doe
- 2 \_\_\_\_ Rios, Jamaica
- 3 "Frozen" character who sings "In Summer"
- 4 "For shame"
- 5 Actor in the rock supergroup Hollywood Vampires
- 6 WWII losers
- 7 Itsy-bitsy bug
- 8 River Achilles
- 9 Farm-town prank done out of boredom
- 10 Latin 101 conjugation
- 11 Create
- 12 Field team with plenty of pull
- 15 Boxer nicknamed "She Bee Stingin'"
- 17 Herb Alpert & the Tijuana Brass record label
- 21 Etta in the comics
- 23 Enjoyed the recliner
- 25 "The Wild Duck" playwright
- 26 Dietary supplement that reduces gas
- 27 His "4" was retired by the Giants
- 29 "Grand Hotel" star
- 30 Area just outside of the city

- 31 Brexit Party founder's first name
- 32 Indigenous Alaskan
- 33 Moxie
- 34 Hit below the belt
- 36 Talking animal in the Book of Numbers
- 40 In a neat and trim fashion
- 45 Lacy trap
- 48 52-Across assignment: Abbr.
- 49 Ponder
- 53 With 66-Down, matches another player's wager
- 54 Stare slack-jawed
- 55 End-of-semester milestone
- 56 Coloration
- 57 Does the math?
- 58 Slay
- 59 Actor Sardarov of "Chicago Fire"
- 61 Playful river denizen
- 62 Org. co-founded by W.E.B. Du Bois
- 63 Calendar entries: Abbr.
- 66 See 53-Down

Last Week's Answer

8	B	I	T		D	U	B	S		M	S	D	O	S			
P	O	S	H		E	S	A	U		R	A	I	M	I			
M	A	R	I		O	C	A	R	P		T	Y	S	O	N		
					S	T	E	I	N	E	M		S	H	O	E	
S	H	H		H	I	D		R	O	B	O	T					
T	E	A	S	E	T		T	H	R	A	S	H	E	R			
E	R	R	O	R		A	H	E	A	D		E	V	A			
W	E	P	T		D	A	I	R	Y		A	D	A	M			
E	T	A		P	I	A	N	O		S	H	E	D	S			
D	O	N	T	A	T	M	E		S	O	I	R	E	E			
					D	A	N	T	E		C	U	P		P	R	Y
J	O	S	H		O	M	N	I		B	U	S					
A	B	O	I	L		B	U	R	P	P	A	R	K	S			
R	O	U	T	E		E	K	C	O		M	E	M	E			
S	E	L	I	G		R	E	A	P		S	X	S	W			

# 331club

wed : october 2

7pm : "kfai house party presents"

siama matsuzugidi

9:30pm : the beguine brothers old time

c & w revue

thu : october 3

9:30pm : radio five watt presents

rachelle lanae, laura hugo

fri : october 4

7pm : laura and sean's

movie and music trivia

10pm : muun bato, psychotic reaction,

seafarer

sat : october 5

7pm : trivia mafia presents

331 drinkin' spelling bee

10pm : star trek bar crawl with

fstful of datas, robots from the future

sun : october 6

3-5:30pm : corpse reviver (harry smith's

anthology of american folk music)

8pm : trivia mafia

mon : october 7

8pm : the roe family singers

10pm : doug otto and friends

tue : october 1

7-9pm : t.e.e. - tuesday early evening

9:30pm : 331 club and fair state brewing

cooperative present october conspiracy series

featuring an evening with pony rug

featuring kate malanaphy, christine

hoberg, elizabeth ghandour, dexter wolfe

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## SAVAGE LOVE

# Bad Guys

Should I be mad that my grown-ass boyfriend can't say "vagina"?

**I**'m a 26-year-old woman in a two-year relationship with a 32-year-old man. I love him and we live together. He recently revealed that he thinks the word "vagina" is disgusting. He likes the word "pussy," but "vagina" turns him off and he hates when he hears the word. I think this is ridiculous, immature, and, honestly, a bit insulting. I am proud of my vagina—I love it, and I love what we do with it together. I don't have a hang-up with names for parts. He assures me he loves my pussy, but "vagina" is a word that grosses him out. Am I crazy to be a bit upset about this terminology conflict?

VAGINAS ALWAYS LOVE USEFUL ERECTIONS



**Dan Savage**

My husband likes to give and receive enemas during sex. I was very inexperienced sexually when we met in our early 20s and very much in love. He introduced

me to enemas, and I went along at first and almost enjoyed the novelty. But in time, it started to feel less appealing. After we had kids, there was less opportunity for this sort of thing, and I eventually realized I didn't like anal play. The enemas began to feel physically and psychologically violating. He introduced anal plugs as an alternative, but I still felt violated and frightened whenever he put one in me. I went to

a sex counselor who told me I had the right to say no. My husband began pursuing his anal interests alone. Now we're both 68. My sexual drive has waned, but his has not. I don't want to give up on the experience of PIV intercourse, but he doesn't seem to understand that at this stage of life, sex for me is more about closeness and feeling loved and being held than about intense sexual pleasure. He is disappointed that I am not receptive to his need for anal stimulation. I have told him he is free to find people online who will do this, or if it is so important to him to have a partner who does this, we can separate. He would prefer that I be more accommodating.

ABSOLUTELY NO ANAL LOVE

**"First of all, VALUE is correct,"** said Dr. Jen Gunter, an ob-gyn and author. "There is nothing disgusting about the word 'vagina.' However, to many people, the word 'vagina' has this connection because telling people that vaginas are dirty or gross or disgusting is a core tenet of the patriarchy. Vulva and clitoris have sadly been along for this societal shame-driven ride. I can see how a heterosexual man might have trouble with the word 'vagina' because he has received that messaging since birth."

But just because we can see how your boyfriend might have developed a problem with the word, VALUE, doesn't make your boyfriend actually having a problem with the word okay.

"There's an issue when a grown man finds the word 'vagina' disgusting," said Dr. Gunter. "I am curious if her boyfriend's inability to say 'vagina' is a bedroom-only phenomenon or an everywhere phenomenon. If it's bedroom-only, maybe she can help him work up to using the word by introducing it more. Exposure therapy! However, if his disgust at the word is an everywhere phenomenon, then I can appreciate how that is a sticking point for VALUE. I wrote a whole book, *The Vagina Bible*, for this very reason. If he read it and appreciated how not saying the word 'vagina' has been oppressive for women, maybe it might help? Again, exposure therapy!"

**You can and you should** continue to say no to any and all sex play—anal or otherwise—that leaves you feeling violated and frightened, ANAL. You can also say, "I'd like a divorce," to a man who has proven himself incapable of taking "no" for an answer decade after miserable decade. And while your offer to allow him to find anal playmates online falls under the "perfectly reasonable accommodation" header, ANAL, I'm more concerned with your unmet need for love and tenderness than I am with your husband's unmet needs. To that end, I think you should go find a tender lover—right after you find yourself a kick-ass divorce lawyer.

**mail@savagelove.net**

Follow Dan on Twitter: @fakedansavage  
ITMFA.org





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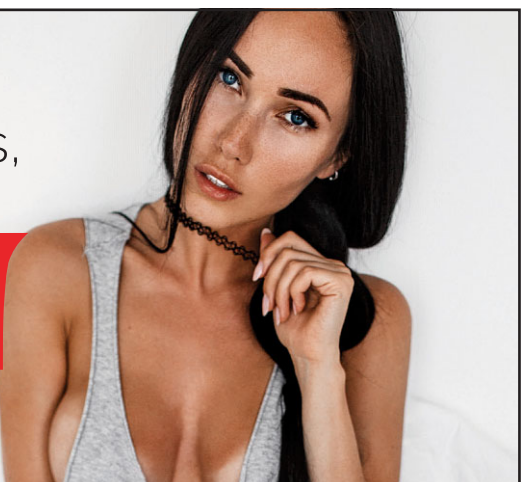
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